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The Manufacturing of Wooden Ware

By MARY EARLE GOULD

The transition from the ingenious man creating his utensils and implements to the coopering business on a large scale was a very quiet one. Wooden ware (the earliest spelling is *wood ware* and the modern is *wooden-ware*) did not have its Chippendale, Sheraton and Hepplewhite, its Baron Stiegel and Paul Revere. In all creative work, it seems as if master minds led the way. But the lowly ever-necessary household equipment made of wood simply came into existence as the demand for it arose.

There is apparently no printed matter on the subject of when wooden ware began to be "manufactured" and only scant reports can be located that reveal the industry as an occupation. Scanning the history of old towns, it comes to mind that every site was chosen by a river mouth or by a stream of water for water power. The first and all-important structure which was built was a saw-mill, for wood was the first requisite. Hand-in-hand with the saw-mill came the grist-mill, often called a corn-mill, where grain—corn in the beginning—was stone-ground and sold in barter to the families living in scattered sections. Often it was determined by vote at a town meeting as to who should build a mill and take the trade.

Closely connected with the saw-mill, there appeared what was called a STAVE-MILL, STEAM-MILL, BOX-MILL, KIT-MILL and PAIL-SHOP. COOPERING BUSINESS was the name in which the work was spoken while the COOPER SHOP was the term applied to the place where one man made his ware. A stave-mill and a steam-mill made coopering stock for the individual coopers. A box-mill is listed in Winchendon, Massachusetts, in 1848, as

making 10,000 nests of boxes and employing eleven hands. A kit-mill made kits, which in the old days meant wooden pails and buckets, with a smaller top than bottom. These were used for butter and for fish. Some-



NEST OF ROUND PANTRY BOXES

times the word *kit* applied to woven baskets used for fish. (The word *kit* brings to mind the expression used by our grandmothers and mothers when we were particularly troublesome, "The whole kit and caboodle of you clear out of my way!") A pail-shop was in existence on the edge of Winchendon, Massachusetts, in 1848, put-

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Home-churned Butter

And the Implements Used in This Forgotten Home Industry

By JASON ALMUS RUSSELL

When I was a small lad, father owned four milch cows. Two of these always freshened about the same time. Our family consumed considerable milk and cream and cottage cheese. What was left over set-to-rise in tin milk pans down cellar, storing them on the shelves of the screened closet where the temperature stayed relatively cool and constant. Often mother poured the new milk into warm pans, and covered each with a second inverted pan to increase the cream rise. Over night great masses of rich cream rose to the surface. This mother skimmed from pans with a large spoon and poured it into a ten-gallon Bennington blue-flowered crock complete with a tight-fitting home-made wooden cover, the original pottery one having been broken long ago.

The residual skimmed milk, stored in covered wooden pails, served to cool and to appetize the hog's three daily meals of uncooked cornmeal mush. Our family members never did enjoy the pale, anemic milk and buttermilk cheese relished by our more frugal neighbors.

As a matter of fact the cream collected slowly, quite often souring "as it went," so that the churning-day seldom came more often than once in seven days; but usually the early part of the week saw the wooden, much-used, "up-and-down" churn—

"Big at the bottom,

Little at the top,

Thing in the middle

Goes Whippety-whop!"

brought to the kitchen, and thoroughly scalded and cooled. In the case of a new churn, father cleansed it well with a churning of sour milk before the scalding and cooling process ensued.

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The night before starting the butter-making, I brought the crock of cream from the cellar, placed it on a backless pine chair behind the wood-burning kitchen range, and allowed the contents to warm during the evening and night. For some reason, father never used a butter-thermometer but adopted an attitude of "by luck and by gorry," as the local saying went. As a result, the temperature of the cream was sometimes too high, usually too low; seldom just right.

Churning by guess became a long, tedious task, disliked alike by father, mother, and especially by me, the small boy who had to do most of the work. After I became more and more impatient for results, my father usually added hot water to the cream, and great was my joy when I saw small lumps of fat appearing around the top of the "dash" indicating that the end was in sight and that the globules of butter-fat were coagulating into larger masses. Father would now add a little more warm water, and urge me to "joggle the dash" more in order to collect the butter into a firmer mass.

If the cattle were securing plenty of fine green grass, we added no butter-coloring. In winter, a spoonful, more or less, of yellow extract (said locally to be compounded from carrots and dandelion blossoms), gave the butter a deceptively rich appearance. In the fall, one had to guard against feeding the cattle any vegetable or fodder which flavored the butter; we threw out more than one batch which smelled and tasted of turnips or wild parsnips.

After mother had scalded and scoured a large home-made wooden basswood butter-tray, and the chestnut and cherry paddles which accompanied it, father drained the great golden lump of butter as best he could, placed it in the tray, pounded, "sliced," and pressed the mass repeatedly to expel all of the butter-milk which, if left in, would not only leave additional casein but cause the butter to turn bitter and rancid. From time to time he added a little water, cold from the well, until the pressings ran perfectly clear. Then he drained the butter for good and all.

Next mother sprinkled over the mass fine salt which father worked thoroughly into the mass with wooden paddles—always by sight and taste, never by weight; and I often tested its saltiness by spreading a liberal chunk of this butter on a

smoking-hot heel of home-made white bread, fresh from the oven. That butter-substitutes and dilutions are nothing new, is indicated by the fact that at least one poor but thrifty family whom we knew, ran melted tallow into their butter-making.

Mother now took charge of the last steps: butter to be swapped to the neighborhood store for groceries, she made into pound prints (which later we found only averaged fifteen ounces to the pound) by packing it into moulds purchased for the purpose which, in turn, were marked off into "quarters," and had the raised letter "J. R." on each quarter for the purpose of identifying the producer. These prints were each wrapped in waxed butter-paper; then placed down cellar in an empty crock until such time as the grocery-wagon should arrive. If taken to town, even on a very hot day, layers of newspapers, dipped in cold water and wrung out, wrapped around the cakes of butter, kept them firm and hard. Some of our friends used rhubarb leaves for the same purpose.

Butter for home-use, mother made into pats averaging from a quarter to a fifth of a pound each, stamping them with a maple or cherry mould which left the imprint of a fruit, nut, or flower on top. These she did not even bother to wrap but stored on earthenware platters on one of the ample shelves of the screened closet, covering them with sheets of waxed paper.

In an old yellowed cook-book, I find the following:

"Superior Method of Keeping Butter. Take two quarts of the best dairy salt; one ounce of good sugar; one ounce of saltpetre, mix these well together; then use one ounce of this mixture to one pound of the best made butter, work this well into the butter; and when all the butter is worked with this proportion put it into stone vessels tightly covered, and keep in a cool, dry place; it is not impregnated with salt before a month. Butter thus prepared, if of good quality, retains all of its original flavor and no flatness, and will keep for a year sweet and fresh."

Mother's method, as I remember it, was essentially different and simpler, and the butter kept exactly as well. The excess butter, she stored in well-scalded and well-aired crocks (holding from one to five gallons), keeping the well-tamped-down butter covered

with a salt brine, adding more butter from each churning, but allowing an ample margin at the top for a good depth of brine.

As father had ruined the butter-milk by allowing the cream to sour for an excessively long time and by adding unreasonable amounts of water to raise or lower the temperature of the cream, and as mother never did like it when she could procure whole milk or cream, this by-product went the way of the skim milk already mentioned—to the hog trough. Cottage cheese she made from the whole milk, setting it to whey from the curds, and seasoning them with salt, pepper, sugar, and sweet cream—all "to taste."

"Fresh" or unsalted butter was not held in favor in our family, although enjoyed by exacting summer boarders with continental tastes. Butter was not only to be looked at with its rich golden color but also was to be tasted; and to a New Hampshire dairyman's way of thinking, salt brought out the full, ripe, keen flavor rather than concealing it. One exception in the use of fresh butter—at least in earlier times—was in the turning of the home-made cheeses each day, for some months, greasing them with unsalted butter on all sides each day. Also unsalted butter melted and combined with flour into a thick paste, called *roux* in old cook-books, was commonly used by many good cooks to thicken gravies, soups, and sauces with the positive warning—"Be very careful in making it—if it becomes the least bit scorched, it will spoil everything it is put into. When cold, it should be thick enough to cut out with a knife like a solid paste."

The present generation will little realize the keen satisfaction that our mothers, grandmothers, and even their mothers and grandmothers, took in the liberal and unstinted use of home-made butter: melted butter for the child who was taken ill with croup in the night to loosen up the membranes; "half-and-half" (half lard, half butter) for shortening pie-crust, oiled butter to supply the place of olive oil in salads and frying; a piece of wrapping-paper, soaked in butter, with which to grease the cake-pan; clarified butter for frying fish; golden corn drenched in plenty of hot melted butter; individual dishes of melted butter served with heaping soup-plates of steamed clams-in-the-shell; horse-rad-

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ish butter, parsley butter, mint butter, and all the many variations.

On one of my birthdays, mother made me a pound cake. A careful search through her personal recipes does not bring to light the particular formula which she used but the following rule is standard; and supplies my favorite use of butter, in quantity:

POUND CAKE

Butter, 1 lb.	Eggs, 12
Flour, 1 lb.	Brandy, 1 tablespoon
Sugar, 1 lb.	Mace, $\frac{1}{4}$ teaspoon

Cream the butter and the sugar, beat the whites and the yolks of the eggs separately, and very light. Add the brandy and the mace to the creamed butter and sugar. Stir in the beaten yolks; and after beating hard a couple of minutes, then add the flour and the beaten whites of the eggs, alternately, whipping them lightly, but not stirring after they have gone in.

A pound-cake batter should be as stiff as it can be stirred. Bake in brick tins or in small pans, in a steady oven, covering with paper to prevent too quick browning.

Thus home-churned butter filled many a need in rural New England, now supplied by other better-known and less expensive substitutes although the butter undoubtedly was higher in caloric and vitaminic content. And often when I gaze at the family churn, now serving as a wastebasket behind my desk, I am homesick for the Homestead kitchen, for the sound of the swishing "churn-dash," and for the smell of baking pound cake "like mother used to make."

Today, when butter is entirely unobtainable in many markets located in our industrial cities, the apartment housewife may easily make a pound of butter by the following method.

Purchase four to five quarts of milk of high cream content. Pour it into a bowl and let it stand in the refrigerator all night. In the morning skim the cream. Fill a quart jar seven-eighths full of cream. Place the jar in a water-bath until the temperature of the cream reaches 48 degrees Fahr. in winter; 60 degrees Fahr. in the summer. Shake the jar violently until the cream separates into lumps of butter. Drain off the whey and place the butter in the refrigerator to harden.

Remove from icebox and knead with a wooden spoon or paddle until the rest of the whey is drained out, washing it out from time to time with cold water. Work a small quantity of fine salt into the mass. About a pound of butter will reward you for your pains.

DOCUMENTARY NOTES

Compiled by P. R. HOOPES

Buried in the books, magazines and newspapers of the eighteenth and early nineteenth centuries there is a considerable mass of descriptive material and comments on the arts and tools of our ancestors. Much of it is entirely unknown to students. The publications themselves are rare and the references widely scattered.

To record such material will be the purpose of this department of THE CHRONICLE. Each item will be reprinted as it appeared in the original. If the original article was illustrated, a reproduction of the illustration will be included. The sources of the quotations will be given but there will be no editorial remarks, the compiler subscribing to the principles laid down in 1758 by William Smith, editor of *The American Magazine and Monthly Chronicle*: "'Tis our business to give impartial accounts of facts and transcripts of authentic papers. The reader, after that, is to judge for himself."

I.

Description of a set of Borers used in boring land, in order to find the internal composition.

A set of borers consists of any number of pieces, according to the depth intended to be bored to. Those which I saw, and have here described, had 20 pieces of about 2 feet long each, and about an inch and half diameter. The first piece has a bite like a wood-borer, and grooved like a gimblet, on which is to be fixt an iron cross bar, to turn it by. When the first piece has descended to its depth, the cross bar is taken off, and the second piece, grooved like the first, is joined to it, much in the same manner as a soldier's bayonet is fixed to the musket, but so, that the grove of the second, lie in a line with the first. The cross bar is then put on the top of the second piece, and when it has descended, the third is fixed on in the same manner as the second, with the grove in the same line, and so for all the rest.—It is evident that if the whole 20 pieces were to descend, and not be drawn up till the last, that the different soils through which the borer had passed, would lie in the groves in the same order, and at the same distance from the surface, and from each other, that they laid in the earth; and that by repeating the operation in different

parts of the land, the direction, extent, length, and thickness of any, or all the strata would be known. But as it will require extraordinary force both to bore down, and draw up the whole number of pieces it will be necessary to loosen them by frequently drawing them up, and likewise to have an additional forepiece something bigger than the rest, to enlarge the hole by. A few trials will explain the whole. The two chief things to observe are, not to lay the borers fast, as they cannot be released like a wedge; nor to wrench them the contrary way, lest you separate them, for by so doing the lower parts will be irrecoverably lost.

Experiments of this kind are not attended with any considerable expence, and they give as much knowledge of the internal structure of the earth, as will be obtained by fifty times the same expence in digging to any considerable depth, and much more expeditiously. . . .

ATLANTICUS

Philadelphia, Feb. 10.

(*The Pennsylvania Magazine*, Phila. Feb. 1775, p. 56-57)

II.

Directions for making Pot-Ash and Pearl-Ash from common Ashes.

FOR POT-ASH

Procure 24 lye-casks made of pine or cedar, each to hold about 12 bushels, or cisterns, or troughs, sufficient to contain the like quantity. Set your casks, &c. in 2 rows, with a division between to go through and a trough under each row to receive the lye. Let your casks be filled with ashes, and extract the lye in the same manner that is practiced in making soap. Get 2 metal kettles, each to contain about 80 gallons, their bottoms thick, and the shape should be much wider at top than bottom, as they will boil off the faster. Set your kettles convenient to your casks on a furnace, as close as you can, with a hole under them about two feet wide, and their bottoms about 18 inches from the ground, and a chimney at the other end of about 8 or 10 inches square, run a little higher than the top of the kettles. Fill your kettles from the lye drawn off from one row of your casks, and keep boiling and filling them with lye from a tub set conveniently, with a small hole opposite to each kettle to supply your

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boiling. Continue this method for two days and two nights; the third day stop supplying your kettles with lye, and continue to boil down your lye; by this time you will have salt or alkali settling at the bottom, which you may stir with an iron ladle that will hold about 2 quarts, with a socket to hold a wooden handle, and a scraper somewhat like a chizzel, about 3 inches broad on the edge, and steeled, with a handle like the ladle. By this you can scrape off the salts from the bottom of your kettle, which will stick to it. As you boil down you will take care not to let it boil over, which to prevent, slack your fire, and with your ladle stir your lye, in the same manner as a pot is prevented from boiling over. When you find your lye get thick (if you intend to make Pearl-Ash) boil it off to a hard consistence by a slow fire till quite dry, then take it out and put it in barrels until you bake it. If you will make Pot-Ash, you must prepare dry wood that will flame greatly, and make as strong a fire as possible, and continue it so until it melts the salts that a slow fire would harden. When melted, dip it out with your ladle into a cooler prepared for that purpose, that will hold about a barrel, and when cold turn it upside down, and it will fall out, then put it in light casks for shipping.

If you intend to make Pearl-Ash make an oven in the following manner, viz. make a bottom about eight feet broad and ten feet long, three feet and an half high, with a hole arched over two feet square from the bottom turn an arch as over a bake oven, let the hole or flue come up behind as a chimney to convey the flame to the oven, let a stone or some brick be set up above the bottom of the oven at the hole aforesaid, about 6 or 7 inches high to prevent the Pearl-Ash from falling into the chimney. Make the bottom of your oven with a stone that will stand the fire, and arched with the same. Brick will answer well for the arch, but not so well the bottom, as it crumbles or scrapes off when burning the Pearl-Ash. Let the mouth of this oven be about two feet and an half wide and eighteen or twenty inches high. You may put in the oven one barrel or a barrel and an half at a time, which will sometimes require a day to bake it; but some in half that time, for some salts are easier baked than others. When you put your salts into the oven then light your fire in

the said hole underneath, which will flame all over the salts; after some time you will see the colour change from its dark brown to a whitish cast, then turn it with a shovel and hoe, the top down and the bottom up, to the flame, and what is nearest the flue behind towards the mouth of the oven, and that part back, and so continue till done, with intermission of about a quarter of an hour but more at the beginning. When you find that it becomes white, and that it gains no more colour, but is rather turning to the bluish and yellow cast, then you may stop your fire, and take it out on a clean place until it cools, then put it in tight barrels for shipping. If it bakes well, it will be as white as the finest coloured paper or linen. The Pot-Ash of a greyish limestone, or ash colour, the salts of a brown or blackish cast; but the blacker it is the whiter it will bake. Your shovel and hoe before mentioned should be iron, the shovel about ten inches square, with a long handle made of a bar of an inch thick diameter. The hoe about the same size. Six or eight hundred bushels of ashes will be necessary to make a Ton, according to their goodness. The operation can be performed in three weeks. One man, with the assistance of another about two days a week, can do the whole. Ashes can be obtained from clearing new land, so as to defray the whole expence of the clearing.

(*The American Magazine*,
New York, June 1788, p. 430-440)

III.

HARTFORD, July 6. There are now in this place three broad and three narrow looms, constantly worked with the spring or fly-shuttle; the extra expence of fitting a loom in this manner, for a shuttle and iron work, is from 12s. to 15s. according to the size of the loom. By means of this invention, a single person can weave cloth three yards wide; a few hours practice is sufficient to teach a common weaver to throw the shuttle; any carpenter who is used to make the common loom, can, from inspecting these, erect the broad looms, and add what is necessary to carry the fly shuttles. There is neither mystery nor difficulty attending the working of them, when once observed. All looms designed to weave cloths a yard wide and upwards, should be worked in this manner. It is much to be wished that the

country weavers would get reeds and harness to make their cloths 1½ yard wide in the loom, so that they may be ¾ths wide, when fulled and dressed. Their flannels of this width would always command cash in this city, which will soon be the staple of woolen cloth, as well as of wool, for this state. If the principal weavers in each town would erect, say two or three broad looms to a town, where the yarn, made out of wool that is too coarse for the fabric of fine cloths, might be wove into blankets and coatings, they would net much more to the farmers, than making it into yard wide flannels, as now practiced. Such flannels would always sell at the factory in this town; and in this way immense quantities of coarse cloths might soon be made, even for exportation. The whole expence of a broad loom, and the necessary apparatus, may be four pounds.

(*The Columbian Magazine*,
Phila., July, 1789, p.443)

IV.

Americans are observed to excel in almost every branch of handiwork they undertake. A country blacksmith among us will perform with his hammer, what workman of some other countries would be obliged to execute with a file. A carpenter will use his axe where a Frenchman would use a chisel. A coachmaker his adz, instead of a draw-knife. It is easy to assign a reason for these differences. We have among us tradesmen from different parts of Europe. These emigrants are chiefly young men, who left their country too young to have contracted deep rooted prejudice or fixed habits. They here meet with persons from other countries, following the same business, to whom they communicate improvements, and from whose instructions they also in return receive knowledge in their branch of business. Thus our American blacksmith, for example, will have learnt one part of his trade of an Englishman, improved himself in another part from the instruction of a German, or Frenchman, and in the end, become a better workman than either of his masters.

(*The General Advertiser*,
Phila., Nov. 9, 1790)

NAIL MACHINE (WIRE) was built under the supervision of Major Thomas Norton by Adolph and Felix Brown of New York City and used in 1851 by William Hassall of New York City.

Early American Industries Association

Early American Industries Association Inc.

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Communications should be addressed
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Suggestions for prospective members
to Mr. Bacon. Other matters, to Mr.
Lane. Addresses as here given.

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Our Purpose

The purpose of the corporation is educational, to encourage the study and better understanding of early American industry, in the home, in the shop, on the farm, and on the sea, and especially to discover, identify, classify, preserve and exhibit obsolete tools, implements, utensils, instruments, vehicles, appliances and mechanical devices used by American craftsmen, farmers, housewives, mariners, professional men and other workers.

Dues

The annual dues are payable January 1st, beginning 1943, and are as follows: Regular members, \$1.00; Contributing members, \$2.00; Supporting members, \$5.00; Sustaining members, \$10.00 and up. There is no distinction between the classes, except the amount of dues, but the publication of THE CHRONICLE cannot be financed unless a considerable number of the members pay more than \$1.00. Each member is expected to voluntarily place himself in the class which represents the amount he is willing to contribute to the support of the Association for the current year. Life membership costs \$50.00. THE CHRONICLE is sent to all members without additional charge. Many of the back numbers may be secured from the Treasurer for from 20c up, according to the supply on hand, and a twelve-page index to the twenty-four numbers of Volume I, containing a useful bibliography, for \$1.00 each. For further information, address any of the officers.

The Chronicle

The present issue of THE CHRONICLE is, as you may have noticed, numbered Volume I, Number 24-A, so that it can be included with the previous volume. Industries, in planning the next six years of THE CHRONICLE, is reducing its format to a more convenient size for binding. Each issue will also include a section devoted to Documentary Notes as is in this issue.

The Whatsit, published in our last issue, has also suggested the idea to us that hereafter we have appearing from time to time articles on similar contraptions of Yankee ingenuity which are at present located in private and public collections. If any of our members should have such articles and would care to write about them, the Editor would welcome contributions.

After the Worcester meeting two years ago the Trustees, realizing the cost of publishing THE CHRONICLE exceeded the \$1.00 rate which was asked of each member, voted to increase the membership rate to \$2.00. THE CHRONICLE has been made possible by the voluntary contributions exceeding the basic \$1.00 and these voluntary contributions have come in from a greater percentage of the membership.

Putting the new rate into effect was intentionally delayed by the Trustees in order that the membership might have an opportunity to vote on it at a subsequent meeting. However, as there seems no likelihood of such a

(Continued on page 220, column 3)

Membership

Membership lists should be amended to include the following:

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Manufacturing of Wooden Ware

(Continued from page 215, column 2)

ting out 300,000 pails, tubs and churns yearly, and employing 40 to 50 hands.

The earliest recording of the making of wooden ware I can find is in the history of Hingham, Massachusetts, published by the town in 1893, volume I, part 2. Hingham was settled in 1633 and the town was incorporated in 1635. For two centuries Hingham carried on with coopering industries. More workers were kept occupied in that manner than in any other trade. The stock was collected by local traders who shipped it to nearby Boston on small vessels owned in Hingham. From Boston the ware was sent to other ports as far as the West Indies Islands, in exchange for commodities, unknown to the new world. In the winter time, the small trader or producer made an occasional trip to Boston by land, taking with him the articles and disposing of them along the way in exchange for cheese, butter, eggs, corn and flour. Thus the trade could survive the year through. Before this method of disposing the ware, trade was carried on on board the Hingham Station Packets at Long Wharf.

By 1830, pails with brass hoops were made by one group of men while another put out boxes and buckets. By 1850, Edmund Hersey began work by hand and eventually invented machinery run by steam, which turned out one and one-half million strawberry, salt and fig boxes in one year.

Barrel coopering was done at nearly all of the wharves in mackerel season in any small seaport, and as the mackerel were landed they were packed. Coopering, employing 18 and 20 hands, was carried on by the wharf owners, and the barrels were made just previous to the landing of the ships.

Templeton, Massachusetts, records of 1841 tell of pails, tubs, buckets, clothespins and shoe pegs being made. It being inland, was not as flourishing a center as one with an access to fishing and water shipping. In the history of Townsend, Massachusetts, in the eighteenth century, the principal branch of industry was the manufacture of beef, pork and rum barrels. In 1830 casks were made from sawed pine staves and taken to the Boston market. Drawn by ox teams, this journey took four days. By 1887, Walter Fessenden & Son built there a two-story and basement steam fac-

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tory employing 30 workmen the year round. Today, after twice rebuilding following fires, the descendants are still making buckets and tubs.

In the New England Business Directory of 1856 it is interesting to note the specialists in manufacturing wooden ware. There is a long list of coopers but the most popular product seems to have been wash boards. The following list reveals the many articles made at that time: coopers, box makers, pail makers, maple turned keelers, cooper and fish packers, broom handle makers, broom makers, stave mill, shoe peg manufacturers, wooden bowls, apple and fruit parers, axe helms and whip stocks, mast and spar makers, horse rakes and grain cradles manufacturers, keg manufacturers, charcoal, pail, tub and cheese manufacturers, sieve manufacturers, stave makers, mop handles, barrel manufacturers, bent wheel rims, butter firkin makers, cheese and butter dealers, clothes pin manufacturers. Under the manufacture of wooden ware are wash bowls, trays, tobacco boxes, cheese press, clothes boards, wooden faucets, buckets, butter moulds, pail-ears and sieve rims. Vermont seems to have outdone the other states in having the longest list of coopers and grist mills. There are two Societies of Shakers recorded making brooms, pails and tubs, one in Pittsfield and one in Tyringham.

Another source of information is early company catalogs. One given me a few years ago is four by six inches, and has six pages illustrated with four sketches: CATALOGUE OF WOOD WARE, Manufactured and for Sale by M. T. NASH & SONS, WINCHENDON, MASS, Established 1825. The calendar of 1878 and the year following is on the back. According to the foreword, the firm did business in the United States, Canada and the Provinces. A list of all shipping rates is given for cities as far west as Ohio and Missouri, telling how much it would cost to ship pails, trays, wash boards, buckets, clothespins, rolling pins, mops. Other lists included have tubs, measures, faucets, butter prints, churns, boxes, barrel covers, butter moulds, saw bucks, covered buckets, clothes frames, molding boards, spoons, butter firkins, handles (for pails), baskets, clipper sleds, soap bowls, potato mashers, brooms and hardwood round bowls in nests. Un-

Signed, Decorated Tinware

I was just engaged in finding data about a person, who had inscribed his name in black paint upon the bottom of a decorated tin-ware pitcher, thus: "Francis B. Kinderdine, Cream Jug," when THE CHRONICLE arrived with Dr. Robacker's inquiry about signed pieces of this ware. The Kinderdines came from Wales before 1703 and settled in Montgomery and Bucks counties, Pennsylvania. Seven octavo books of reminiscences, made up and collected by Thaddeus S. Kinderdine, are deposited in the library of the Bucks County Historical Society, Doylestown, Pa. An inquiry to Mr. George MacReynolds, the genial librarian, may bring to light who Francis B. Kinderdine was. It is, of course, not evident, whether the signature on the piece of tin-ware is that of the owner or the maker. The pitcher was found in Bethlehem, Pa.

—From RUDOLF HOMMEL

der MISCELLANEOUS is a list of butter ladles and spades, clothesline reels, Clothes sticks, dippers, framing pins, lemon squeezers, mortars, steak mauls and towell rolls. Two pages are devoted to tariff rates. Such a catalog meant a thriving business. Though more such catalogs haven't been found, they surely existed in the beginning of the nineteenth century.

The towns cited are widely scattered throughout New England and what a few towns supported would probably be typical of most. Other sections of the country went through the same change, of wooden ware making taken from the hands of the individual by small businesses.

For a number of years recently the old mills have been turning again, making ware for modern trade. Boxes, bowls, buckets and spoons and forks, all of wood, are playing a part in the homes of today. It can hardly be called coopering, but rather should be classed as manufacturing. Perhaps however with the war and the attending lack of staple goods, manufacturing of wooden ware on a large scale may come into its own again.

BUCKS COUNTY HISTORICAL SOCIETY
Dear Sir:

Referring to the "What is it" submitted by Clifford L. Lord in the September issue of THE CHRONICLE, I would advise that the apparatus is a manually operated mechanical meat chopper for cutting up sausage, scraple or mince-meat.

The most important and significant part of the machine, i.e., the cutting knives, are missing, otherwise it should have been easily recognized. These cleaver-like knives are fitted on long wooden handles which pass through and are pivoted in the slots on the upright post in the center of the machine. The pegs on the wooden drum at one end pass over the end of the blade handles, in turn forcing the handle down and the blade up until the peg slips off the handle and whereon the heavy blade falls back upon the meat spread out on the chopping block at the other end of the machine. By means of wooden gears and a belt the chopping block is turned around as the drum is operated, bringing fresh uncut meat under the chopping blades or knives. The chopping block should have a thin wooden curb around it to prevent the cut meat from falling off the block. Underneath the platform are wooden springs, each one fastened by cords or straps to a blade through slots cut in the platform between the central post and the block. As the blades are raised by the action of the pegs or cams on the drum these springs are drawn up until the cam releases the handle end of the blade and the spring draws the blade sharply down upon the meat on the chopping block.

In case my description should not be clear I enclose a pencil sketch of a similar machine in the collection of this museum. In the sketch the springs beneath the platform to draw down the blades do not show but they are present just as they appear in the machine submitted by Mr. Lord. Our machine also has a fly or balance wheel to aid the operator.

—From HORACE M. MANN.

The Chronicle

(Continued from page 219, column 2)

meeting for the duration we will announce with this issue that the future basic Membership for THE CHRONICLE will be \$2.00 a year. This, logically, does not affect the status of the current 1944 year.

THE CHRONICLE

OF THE

EARLY AMERICAN INDUSTRIES ASSOCIATION

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